

STARTING STRATEGIES

STRATEGIES 1

Teacher's Book

Ingrid Freebairn



Longman

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representatives throughout the world*

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Introduction

i) Who the course is for

The course is for:

complete beginners who are learning English for the first time;

'false' beginners who have tried to learn some English before, but want to start again from the beginning.

The course is also ideally suited to a class of learners of mixed ability—a common feature even of beginners' classes. It offers basic practice work for average learners and more challenging activities for faster learners.

ii) What the course tries to do

The main aims of the course are to:

give the students a feeling that they are learning useful language from the very beginning.

provide the students, in as short a time as possible, with the language they need in order to communicate successfully in a wide range of situations.

train them to listen to and read real spoken and written language.

train them to understand a wide range of accents.

give a picture of a real community in contemporary Britain.

contribute towards the students' educational, social and personal development.

iii) The ideas behind the course

1. The functional approach and the selection of functions

Most adult language learners have in common a desire to be able to communicate intelligibly in the chosen language.

At advanced levels of language learning, it is less easy to predict accurately what exactly the learner wants to communicate, or in what situation he is likely to find himself. At an elementary level, however, one can more confidently draw up a list of the most basic communicative needs of a foreign language learner.

He needs, for example, to be able to identify himself and give personal facts about himself. He needs to be able to ask factual questions concerning his environment (times of trains, location of places etc.) and understand the answers to these questions. He needs to be able to exchange ideas, express moods and emotions.

This course takes as its main starting point for language development, what a learner wants to do through language. (As a working label, these communicative acts—identifying oneself, giving personal facts about oneself etc.—are referred to throughout the Teacher's Book as *language functions*.)

2. The grading of the functions

To decide on a grading of functions which suits the needs of every learner is impossible. What seems very important to one learner may seem much less important to another. It depends on several factors: the learner's age, background and personality, the country in which he is learning English, the purpose for which he intends to use it, and so on. A purely functional course can, in any case, run the risk of looking rather like a tourist phrase book; the learner may see the immediate application of the language, but will not be given any

insight into the way the language works. The result is that he cannot readily create language to suit his needs in different situations.

Although it is true that a learner can often master a fairly complex piece of language if he considers it important or useful, it is dangerous to ignore completely a systematic presentation of language.

As far as we know, no research has been done on how the learner would be affected if structural grading were abandoned in favour of a purely functionally-graded syllabus. Until any definite results emerge, we still think it is right to grade learning material by taking simple structures before more difficult ones, introducing the present simple before the past tense, simple clauses before complex ones. Beyond this, the learner's needs should nevertheless take priority over supposedly 'correct' structural grading. There is no real reason, either linguistic or pedagogic, why the present simple should not be introduced before the present continuous, the past before the future, or the *going to* future before the present continuous. Within this context, it seems to us to be right to place the functions in order of importance first, and consider the grading of the structures involved as the second stage.

3. Language functions and their realisation

A criticism often levelled at the so-called 'new' functional course books is that they are merely structural courses with functional labels tacked on to the structures. Following this is the criticism that functional courses wrongly represent a function with only one phrase or structure. Of course there are innumerable ways of expressing one function. Intonation alone can very often convey a function, regardless of the words being uttered. For example:

*My mother is coming to lunch.
Is she?*

Here, *Is she?* is used to indicate surprise. There are, however, numerous other ways of indicating surprise in this context e.g. *What! Oh, that's a surprise! Really? Your mother is coming to lunch!* In the last of these, surprise is again indicated by intonation alone.

A language course moving from an elementary to an advanced level ought to give the learner insights into the different ways of expressing important language functions. At an elementary level, it is impossible to cover thoroughly more than one way of expressing a function, except in the case of short phrases e.g. greeting, leave-taking, thanking etc. Here the need for more than one expression is important even at an elementary level, and the learning load is comparatively light. Otherwise, the choice of language to express a function has been based on general usefulness, frequency and applicability.

4. Authentic material

The emphasis so far has been on the spoken word and the learner's productive needs. However it is not enough to assume that a learner's needs are covered if he can communicate in the spoken language alone. A foreigner on holiday in Britain may well find that his initial language activity will involve reading, understanding and filling in a form, understanding a spoken announcement,

reading and understanding notices and so on. It is important, then, to train the learner to understand the spoken and written language in the forms which he is most likely to meet; that is, authentic spoken and written language.

In terms of listening practice, authenticity should relate not only to different varieties of spoken language (conversation, interviews, announcements etc.) but also to different accents and dialects. A foreigner arriving in Britain to attend a language course may find, to his disappointment and confusion, that the only person who talks with a recognisable and intelligible (to him) received pronunciation, is his language teacher – and even that cannot be taken for granted. Exposure to this type of pronunciation alone will not only give a false impression of how the average Briton speaks, but may well cause him to give up all hope of being able to communicate with native speakers of English.

5. Productive and receptive skills

Implicit in this aim to familiarise the learner with authentic spoken and written material is the belief that a learner, even at the beginner's level, need not, and indeed should not, be presented only with language that is within his productive range. A learner's receptive skills are noticeably better than his productive skills at any stage in the language learning process. This notion tends to be suppressed, in the belief that it is confusing for the learner to be in contact with forms that are not fully within his productive range. But since this is an inevitable part of anyone's day-to-day language experience, it is better that the learner be prepared for it.

The special features of Starting Strategies can be summarised as follows:

The selection of language functions is based on the learner's needs.

The grading of language functions is based primarily on the learner's immediate needs, but at the same time follows a basic framework of structural progression.

Authentic spoken and written material is linked either functionally or thematically to the main body of the material.

Language to be learned actively is to be distinguished from language to be recognised passively.

General description of the course

The course consists of:

- i) the Students' Book.
- ii) the Teacher's Book.
- iii) the set of tapes, (dialogues and practice materials).
- iv) songs (available in LP, tape or cassette form).
- v) a set of wall pictures

i) The Students' Book

The Students' Book is divided into 20 Units. Each Unit (except Units 6, 12 and 20) consists of:

- a) Presentation material (a dialogue or text).
- b) Classroom exercises, divided into Sets.
- c) Extension material.

d) Open dialogue.

e) Oral exercise examples.

f) Language summary page.

Units 6, 12 and 20 are Consolidation Units which bring together and revise the language presented in the preceding Units. They include extension activities, fill-in exercises, games and songs.

a) Presentation material

In most Units the language functions to be practised are presented in the form of a dialogue. The dialogue is sometimes divided into sections which exemplify the functions or groups of functions to be practised in the Unit.

The setting for the dialogues is a documentary film company in Manchester. The characters introduced are seen both in their varied work situations and in their out-of-work leisure activities. Although the dialogue has continuity of setting and character, there is no serialised story; the dialogues can be presented independently of one another.

b) Classroom exercises

The classroom exercises practise the specific language functions presented in the dialogue. Each section of the dialogue focuses on one or two particular language functions; it is immediately followed by practice materials for these functions. The majority of exercises follow a three-phase pattern:

1. re-presentation and organisation of the language in focus.
2. controlled practice.
3. transfer of language to the students' own experience or to a related problem.

c) Extension material

The extension material is designed to develop reading, listening, writing and communicative skills.

The reading and listening material is as authentic as possible i.e. the type of material is authentic but the language has been edited in places. The material is linked functionally or thematically to the Unit. Some of the language contained in the extension material is for passive recognition only.

The various writing activities try to reflect the actual uses of written language. The students are asked only to write what they might, in real life, be required to write.

d) Open dialogue

The open dialogue relates to one or more of the language functions presented in the Unit. It is designed to give the student an opportunity to use, in a freer conversational setting, the language which he has already practised.

e) Oral exercise examples

The title and two examples of each Oral Exercise are written out in full in the Students' Book. Italics indicate the part which they are meant to take.

f) Language summary page

This final section of each Unit contains a checklist of the functions introduced in the Unit with example sentences, a summary of the grammar printed out in the form of a substitution table and a list of the vocabulary from the Unit that is to be actively learnt.

ii) The Teacher's Book

The Teacher's Book consists of:

- Introduction.
- General description of the course.
- Guide to general teaching procedures.
- Summary of the teaching contents of each Unit.
- Detailed teaching notes for each Unit.
- Tapescript of the practice materials.
- Indexes of the functions, structures and vocabulary, both active and passive, introduced in the course.

iii) The set of tapes

A set of tapes accompanies the course. The tape material for each Unit is divided into two parts: A and B.

Part A includes:

- the complete dialogue in two versions: without pauses and with pauses (for repetition).
- the listening passage(s). Instructions for related activities appear in the Students' Book.
- speechwork exercises. These exercises practise some important features of stress, intonation and pronunciation related to the Unit. They use only familiar vocabulary. The stress and intonation exercises provide additional structural practice based on the language from the Unit.
- The open dialogue: recorded with pauses for the students to give their own responses.

Part B consists of a set of oral exercises to practise the main structural features from the Unit. These are recorded in three phases: listen - speak - check performance with model response.

iv Songs (with teaching notes)

A set of songs "Cloudsongs" accompanies the course. The songs are designed to expand and exploit topics, functions and structures covered in the course book. They also help to develop aural comprehension and build up confidence and fluency. Moreover they are important in that they provide a pleasant and relaxing activity after concentrated classroom language work.

v) Wall Pictures/Overhead Transparencies(OHP)

A set of 10 wall pictures accompanies certain Units of the course. Detailed teacher's notes indicate where in these Units they are to be used. In most cases the pictures are simply a magnified version of the illustrations already printed in the Students' Book. They do not introduce any new vocabulary or characters. As such, they are an optional but useful extra teaching aid. It is easier to illustrate, practise and check vocabulary and structures when the students are all looking at the same picture. If these pictures are not available, teachers can use home-made flash cards (pictures cut out from magazines and pasted on to cardboard), blackboard sketches, actions, or can simply rely on the illustrations in the book.

General teaching notes

Catering for the learners' needs

There is a strong movement in language teaching today, shifting the decision about what should be learnt from the teacher to the student. The danger of a course book of this

nature is that the needs of the students are prescribed by the writer. Naturally one cannot hope to satisfy the needs of every individual student or every group of students. It is essential for the teacher to assess independently the needs of his particular group of students in the light of their linguistic, educational and socio-cultural background and to relate these factors to the material presented in this course book. Some of the language presented may not be essential to a particular group, at least at this early stage. Some may need to be expanded. The decision should, we feel, be made by the teacher and students together.

The importance of group work

Another trend in language teaching is the shift in emphasis from 'teaching' to 'learning'. Research shows that learning is most effective in small groups, as opposed to large groups (10 or more) or individually. Many of the teacher's notes for particular exercises in Starting Strategies included suggestions for pair work, group work and 'cross-group reporting'.

Cross-group reporting can be illustrated as follows. Take a class of 15 students. The class is divided into three groups of five to work on some group activity. Each student in each of the three groups is given a letter: A, B, C, D, E. When the group activity is completed, the groups re-form: all A's go to one group, all the B's to another and so on, until there are five new groups of three students each. The role of each student in the new cross-groups is to report to the other members of his group the findings of his original group. The following diagram illustrates the arrangement more clearly:

First working groups					Cross-groups					
A	A	A	A	A	A	B	C	C	E	
E	B	E	B	E	B	AA	BB	CC	DD	EE
DC	DC	DC								

This kind of work has several advantages. Firstly, each individual student carries the responsibility of reporting his original group's results and must therefore be an active listener, if not speaker, in the original group. Secondly, everybody is forced to speak in the cross-group. Thirdly, the arrangement enables students to get to know more than one or two people in the class.

Active and passive vocabulary

Throughout the course a distinction is made between active and passive vocabulary. The rationale is elaborated in the section *Productive and receptive skills* (see Introduction page v). A further distinction is made between vocabulary that is introduced passively in one Unit, but actively in a later Unit, and vocabulary that is only introduced passively. This is indicated in the complete vocabulary list at the back of the Teacher's Book. For example, 'coffee 6, 10' means that the word *coffee* is introduced passively for the first time in Unit 6, but is only presented actively from Unit 10 onwards; 'landlord 5' means that the word *landlord* appears for the first time in Unit 5 but is not taken up actively during the rest of the course. A complete Unit by Unit list of passive vocabulary is also printed at the back, with an indication of where, if at all, the words are reintroduced actively.

The students will probably want to know the meaning of most, if not all, passive vocabulary that is printed in

their books. The quickest and most economical explanation of the meaning is best. Reference to a dictionary can be useful, especially in multi-lingual groups, and when the students are studying a text silently. Unfamiliar words which occur on the tape can often be ignored if the students themselves do not notice them and demand an explanation. Students should not be required to produce the words actively or memorise them. The learning load for each Unit should be no greater than that specified in the summary page at the end of each Unit in the Students' Book.

Use of the mother tongue in monolingual classes.

For many years teachers have been discouraged from resorting to the use of the mother tongue in language classes. The advantages of as much exposure to the target language as possible are obvious, and exclusive use of the target language has not been a problem while the emphasis has been on structural teaching, for very little (or no) description of what students are going to learn in a lesson is expected to be given to them. However with the shift of emphasis from structural to functional teaching, where students are often told explicitly what they are going to learn, strict adherence to the target language seems no longer relevant.

In fact, functional teaching seems to be especially suitable for monolingual classes where the teacher can use the mother tongue freely to present the learning goals of each lesson, to simplify explanation of the passive vocabulary items in certain texts, and to give the background setting for dialogues, listening and reading passages.

Constant shifts from one language to another can, of course, be unsettling for students in the long run. The teacher should decide in advance at what stage or on what occasions he might use the mother tongue and then keep strictly to this decision. The students will then know when they are allowed to use the mother language and when not.

Symbols used in the teacher's notes

- SB Students' Book.
 TB Teacher's Book.
 T-S The teacher asks a question or makes a statement; the student answers or responds.
 S-T The student asks a question or makes a statement; the teacher answers or responds.
 S1-S2, One student asks another student a question. The S2-S3 second student answers. Then the second student asks a third student a similar question and so on, in the form of a chain. The chain need not work in a logical order from left to right; students can choose to whom they want to put a question each time.

Teaching terms and techniques

The following terms and techniques are referred to in the teacher's notes:

1. 'Practise the intonation of the model exchange.'

The model exchange is the piece of language which is highlighted by a picture strip or box before an exercise. It is usually a two-line exchange. The teacher takes each line separately and practises the intonation by the 'back-chaining' method e.g.

TEACHER: *Listen please: What time does the train leave? train leave? . . . does the train leave? . . . what time does the train leave?*

2. 'Practise the pronunciation of the words chorally and individually.'

The teacher proceeds as follows:

TEACHER: *Say after me please: water.*

CLASS: *water.*

TEACHER: *Again.*

CLASS: *water.*

TEACHER: *Mary.*

MARY: *water.*

TEACHER: *Peter.*

PETER: *water.*

If the class is large, select only two or three students to repeat individually.

3. 'Students work in pairs simultaneously.'

The teacher divides the class into pairs and labels each member of each pair A and B. Students ask and answer questions according to the exercise first A-B, then B-A. All the pairs are active at the same time. The teacher goes round and listens to the performance of as many pairs as possible, correcting when necessary.

If there is an uneven number in the class, the teacher can either make one group of three or take part himself as a member of a pair. If this is a permanent situation, it is important that the same student is not always the 'odd-man-out'.

As most of the classroom work is conducted in pairs, it is essential to rearrange the seating of the students after 3 or 4 lessons so that they will get a chance of working with different partners. This also helps to avoid personal conflicts that can arise between individual students.

Guide to general teaching procedures

Before teaching any Unit or part of a Unit, the teacher should look at the summary of the main teaching points which precedes each Unit.

This will indicate:

1. the new functions which are to be learnt.
2. the main structures on which the functions are based.
3. the vocabulary items which are to be actively learnt.
4. the stress, intonation and pronunciation features practised in the tape material.

This guide assumes that the teacher is aware of the relevant language items in focus. As the format for each Unit tends to vary, this guide can only serve as a general reference section. Where an exercise or text needs special attention, a teacher can refer to the additional teaching notes accompanying each unit of the course. For ease of reference, the classwork (Sets and Extension) pages of the Students' Book are reproduced in a reduced size in the Unit by Unit notes.

a) DIALOGUE

1. Introduce setting and context.
2. Play tape of first section (if the dialogue is divided, sections are shown in the tapescript).

3. Explain new vocabulary and expressions.
4. Play tape again.
5. Ask simple questions about the dialogue. This is probably not possible in the very early Units as students have not enough language yet to understand the questions.

b) SETS AND EXERCISES

If the students have a monolingual background, it may save time to explain the functional titles and the instructions for each exercise in the mother tongue. If the students have a multilingual background, it is essential to make it very clear, using the given examples, what the language function is, and what the students are expected to do in the exercises.

1. Read model exchange printed in SB. A suggested intonation pattern is printed in the individual notes for each Unit.
2. Students listen and repeat chorally and individually.
3. Present the new vocabulary using either the pictures in SB or, preferably, real objects, pictures from magazines, blackboard drawings or overhead pictures. This is not essential, but makes it easier to check vocabulary.
4. Students repeat the new words chorally and individually.
5. Check comprehension of new words.
6. Give another model example of the exercise, using one of the new vocabulary items.
7. Select one or two students and give further examples; students provide either the stimulus or the response.
8. Students work in pairs.
9. Check the students' performance by listening to them as they practise with each other, or by asking one or two pairs to perform in front of the rest of the class. It is sometimes useful to re-form the pairs for this purpose.

c) EXTENSION MATERIAL: Reading texts

There are two types of reading texts. The first consists of authentic-type materials like advertisements, notices, timetables, graphs, charts etc., where the purpose is to read or skim for specific information. Activities accompanying them are either printed in SB or are suggested in the individual teacher's notes.

The second type of text consists of connected prose passages: pieces of information about some aspect of British life, letters, newspaper articles etc. For this type of text the following procedure is recommended:

1. Introduce the topic of the text, preferably by asking questions that will lead to the text.
2. Present the key vocabulary, both active and passive. This may sometimes be combined with the previous stage.
3. Read the text aloud; the students follow it in their books.
4. Write a set of simple comprehension questions on the blackboard or have them prepared already on an overhead projection.

Alternative A

- 5a. Students read the text again, silently (possibly with the

aid of a dictionary) and work out the answers to the questions.

- 6a. Students ask and answer the comprehension questions orally, working S1-S2, S2-S3 etc. round the class.

Alternative B

- 5b. Students work in small groups, studying the text and finding the answers to the questions, which they all write down.
- 6b. Students re-form their groups (see page vi on Cross-group reporting) and report their answers to the cross-groups.

Alternative C

Set questions on the text for homework. Correction of answers would then take place during the next lesson.

EXTENSION MATERIAL: Writing activities

1. Give clear instructions, preferably with a model example on the blackboard.
2. Ask students to work individually, in pairs or in groups, depending on the type of writing to be done.
3. Check progress while they are working. When the work is completed, the students may check each others' work. You may wish to collect in written work occasionally, especially if the work is set as homework.

d) OPEN DIALOGUE

The open dialogue is centred on one or more of the functions practised in the Unit. The students should be encouraged to give 'true' answers, using the correct structure or situational phrase where applicable. A practice model should be given so that students know what is expected of them.

1. Set the situation clearly.
2. Ask one student to read the printed side of the dialogue (or read it yourself in the early Units). Give the response yourself.
3. Change parts with the student. This time, you read the printed part; the student responds. Make sure that the student's responses are true, as he may think that he has to say the same as you.
4. Practise the same exchange with another student giving the responses. This should establish that more than one answer is possible.
5. Divide the students into pairs and ask them to practise the dialogue, changing parts afterwards. Go round and listen. This last activity may be carried out in the language laboratory if one is available (see following section).

e) TAPE MATERIAL: Speechwork

Speechwork can be carried out in the classroom or the language laboratory. If practised in class, ask for choral and individual repetition of each item.

TAPE MATERIAL: Oral Exercises

The oral exercises can be done in the classroom or the language laboratory. If practised in class, play the two model examples printed in the SB, and do one extra example yourself.

Practise the model responses with the students chorally and individually, making sure that the intonation is as close to the original as possible. Work through the whole exercise selecting individuals and/or groups to respond to each stimulus. There is an average of six examples in each exercise.

Where the exercise makes use of visuals from the SB (instructions preceding the oral exercise will indicate if this is so) students use them so that they can also give the stimulus e.g. Unit 15, Oral Exercise 4. Write a few examples on the blackboard and ask the students to practise saying both halves (stimulus and response). Divide the class into pairs and ask them to do the exercise using the visuals in their books, changing parts at the end.

N.B. There are no individual notes on either the Speechwork or the Oral Exercises. This does not mean that they are less important than the other activities. On the contrary, they are an essential accompaniment to the basic classroom work. This practice should, if possible, precede any work on extension material.

TAPE MATERIAL: Open dialogue

See above for instructions about preparation. If a language laboratory is used, the students can practise giving individual responses in the pauses and listen to correct themselves if necessary. The teacher, monitoring the students, cannot hope to listen to everybody's efforts. Select a few students each time and keep a check on which students you have listened to.

TAPE MATERIAL: Listening activity

As in the reading text, much of the language used will be outside the students' productive capacity. The instructions for activities which accompany the listening passage appear in SB and help the students to focus their attention on the important facts to be drawn from the passage.

1. Play the tape to yourself or read the tapescript before the lesson.
2. Check what questions or activities accompany the passage.
3. Present any new 'key' words for general comprehension of the passage.
4. Play the tape through once without stopping.
5. Prepare the students for the activity, making sure they know what to do.
6. Play the tape again stopping in relevant places. Do not stop to explain the meaning of all new words and expressions.
7. Check answers.

Stage 6 could be done in the language laboratory. The students can stop the tape as often as they like. In real life, of course, one does not have the opportunity to listen again to something one did not understand at a first hearing. The teacher should control the number of times that students listen to a given passage. As the course progresses, students should decrease the number of times they go over the listening passage. Classroom practice is in this context preferable. It also prevents the student from stopping the tape himself when he meets a language item which is not immediately recognisable.

ACTIVE VOCABULARY

name	Mr	Mr
last	Mr	Miss
part	Mr	Miss
action	Mr	Miss
teacher	Mr	Miss
What	Mr	Miss
What	Mr	Miss

UNIT 1 My name's Sally

	Skills	Functions	Example Sentences	Main Structures
SET 1	1. Speaking 2. Writing	Ask and say your name	<i>What's your name? Sally Baker.</i>	<i>What's your name?</i>
SET 2	1. Speaking 2. Speaking 3. Speaking 4. Speaking 5. Speaking	Ask and say where places and people are	<i>Where's Kent Road? It's over there. Where's Mr Freeman? He's over there. Where's Mrs Richards/ Miss Young? She's over there.</i>	<i>Where's + name of person? Where's + name of place? He/She/It's over there.</i>
		Attract attention Thank	<i>Excuse me! Where's? ...Thank you.</i>	
EXTENSION	1. Writing 2. Writing 3. Listening	Write questions in bubbles for characters asking directions. Write names for different purposes in different ways. Dialogue (not in Students' Book).		

OPEN DIALOGUE

ORAL EXERCISES		
1. Ask where places and people are		Kent Road. <i>Where's Kent Road?</i>
2. Say where people and places are (1)		<i>Where's Mr Freeman? Mr Freeman's over there.</i>
3. Say where places and people are (2)		<i>Where's Kent Road? It's over there.</i>
4. Say where people and places are (3)		<i>Where's Mr Freeman? Mr Freeman is over there.</i>

SPEECHWORK

A STRESS	Miss Young ● ●
	Mr Freeman ● ● ● ●
	Kent Road ● ●
B INTONATION	↑ Where's Miss Young?
C PRONUNCIATION	/i/ Mr Simmons

ACTIVE VOCABULARY

name	Mr	yes
road	Mrs	please
park	Miss	thank you
station		excuse me
teacher	your	over there
What		
Where		

Unit 1

My name's Sally



SALLY: Mr Freeman, please.
DOORMAN: Yes. What's your name?
SALLY: Sally Baker. Miss Sally Baker. I'm from the Manchester News.
DOORMAN: One moment, please, Miss Baker.



SALLY: Mr Freeman? Oh, Mr Freeman, Miss Baker is here, from the Manchester News. He's in Room One, Miss Baker.
DOORMAN: Thank you.

Set 1 Ask somebody's name Say your name

What's your name?



1. Ask and answer like this: What's your name?

(Peter Day)

Surname: BAKER
First Name(s): Sally Ann
Signed: Sally Ann Baker

2. Fill in your name here:

Surname:
First Name(s):
Signed:



DIALOGUE

The pictures indicate that this is a formal situation—a girl is asked her name at a reception desk, so titles (*Miss Sally Baker*, *Mr Freeman*) are used.

SET 1 Ask somebody's name and say your name

Ex 1 What's your name? Sally Baker.

Give an example using your own name.

Practise intonation of the question with the whole class.

Practise with one student T-S, with another S-T (see Guide to General Teaching Procedures page vii).

Students work simultaneously in pairs, giving own names, then in a chain round the class.

Students make their own name cards to place in front of them if you think this is useful.

Ex 2 Write another example on the blackboard, giving your own name and signature.

Students fill in their own names and signatures.

Go round the class to check students have understood the meaning of *signed*.

(Students with general writing difficulties can look at the alphabet in Unit 4 to check how letters are formed.)

UNIT 1



SALLY: Excuse me!
MAN: Yes?
SALLY: Where's Room One?
MAN: It's over there.
SALLY: Thank you.



Set 2 Ask where places and people are Say where places and people are



1. Ask and answer like this: Where's Kent Road? It's over there. Thank you. Where's ...? It's over there. Thank you.

DIALOGUE

Room One is a passive item of vocabulary (see General Guide). Numbers 1-9 are introduced in Unit 4; names of rooms are introduced in Unit 9.

SET 2 Ask and say where places and people are

Ex 1 Where's Kent Road? It's over there.

Illustrate meaning of *road/park/station*.

Practise pronunciation of *Kent Road/Park/Station*.

Read model exchange.

Students repeat chorally.

Practise with one student T-S, with another S-T.

Students work simultaneously in pairs with the three examples, taking different parts in turn.

Check individual students.

Ex 2 Where's Mr Freeman? He's over there.

Practise pronunciation of surnames.

Explain and practise pronunciation of *Mr/mistə*'/.

Proceed as in Ex 1 with model exchange and practise.

Ex 3 Where's Mrs Richards? She's over there.

Practise pronunciation of surnames. *Young, Richards* may be difficult.

Explain and practise pronunciation of *Mrs/misiz*/ and *Miss*. Proceed as in Ex 2 with model exchange and practice.

Ex 4 Write on the blackboard one or two names of places in your local town. Students can then suggest other places; a list of 6 is enough.

Students choose a place from the list, working simultaneously in pairs.

Check individual pairs.

Ex 5 Given an example using one of the students' names. Give examples of *he/she*.

Students work in pairs simultaneously, or pair by pair so that you can check them.

Or, move tables aside and ask students to walk round and approach each other as if they were at work or in a public building.



2. Ask and answer like this:
 Whose Mr...?
 He's over there.
 Thank you.



3. Ask and answer like this:
 Whose Mrs/Miss...?
 She's over there.
 Thank you.

4. Choose a place in your town. Ask and answer like this:
 Excuse me!
 Yes?
 Where's...?
 It's over there.
 Thank you.

5. Choose a person in your classroom. Ask and answer like this:
 Excuse me!
 Yes?
 Where's...?
 He's/She's over there.
 Thank you.

EXTENSION

1 *Writing* This aims to consolidate the questions in written form. Students work individually writing the appropriate questions in the empty bubbles. When they have completed the speech bubbles, ask them to compare their answers with those of their partners.

2 *Writing names* The different visual contexts (the memorandum note, the envelope or the doorplate) indicate the different ways of writing a name.

Students should write the suggested names in four different ways. This is also an exercise in accurate copying. Introduce and explain *Ms* (i.e. some women, both married and unmarried, prefer to be addressed as *Ms*/məz/).

3 *Listening* (see tapescript on page 4) This is to consolidate the functions practised in Sets 1 and 2. There is no writing activity connected with it. Look at the tapescript first to set the scene. It might help to write on the blackboard:

Address: 2 West Road - Where is it?

(Note: if there is time, play the whole dialogue as a continuous listening passage for extra practice. Students should not need to follow the words in their books. This applies to all subsequent Units.)

Open Dialogue See Guide to General Teaching Procedures (page viii) and tapescript (page 4).

Oral Exercises See Guide to General Teaching Procedures (page viii) and tapescript (page 4).

Speechwork See Guide to General Teaching Procedures (page viii) and tapescript (page 4).

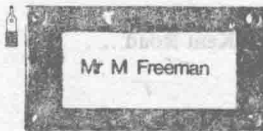
UNIT 1

EXTENSION

1. Write the questions in the pictures



2. Write names



Memorandum

To Mr. Freeman

Date 18th September

3. Prepare to writing your name

Yours sincerely
 Murray Freeman
 Murray Freeman
 Film Director

Write these names in the same way:
 Sally Baker (Miss) Tess Richards (Mrs)
 George Blake (Mr) Your name

OPEN DIALOGUE

Talk to Murray Freeman

MURRAY: Excuse me!
 STUDENT: Murray Freeman
 MURRAY: What's your name?
 STUDENT: My name's Murray Freeman. Where's your teacher?
 MURRAY: Oh. Thank you.

Tapescript

Part A

1 DIALOGUE

SALLY: Mr Freeman, please.
 DOORMAN: Yes. What's your name?
 SALLY: Sally Baker. Miss Sally Baker. I'm from the Manchester News.
 DOORMAN: One moment, please, Miss Baker. (phones)
 Mr Freeman? Oh, Mr Freeman, Miss Baker's here, from the Manchester News. He's in Room One, Miss Baker.
 SALLY: Thank you.
 SALLY: Excuse me!
 MAN: Yes?
 SALLY: Where's Room One?
 MAN: It's over there.
 SALLY: Thank you.

2 SPEECHWORK

Part A: Stress

Say after me:

di da...Miss Young...Miss Barnes...
 di di da di...Mr Freeman...Mr Simmons...
 di di da di...Mrs Richards...Mrs Freeman...
 da da...Kent Road...Kent Park...

Part B: Intonation

Say after me:

Miss Young...Miss Barnes...Where's Miss Young...
 Where's Miss Barnes...
 Mr Freeman...Mr Simmons...Where's Mr Freeman...
 Where's Mr Simmons...
 Mrs Richards...Mrs Freeman...Where's Mrs Richards...
 Where's Mrs Freeman...
 Kent Road...Kent Park...Where's Kent Road...
 Where's Kent Park...

Part C: Pronunciation

Say after me:

/i/.../i/...it...it...it's over there...
 Miss...Mister...Mrs...
 Mr Simmons...it's Mr Simmons...
 Mrs Richards...it's Mrs Richards...

3 LISTENING

MURRAY: Now, what's the address?
 TESSA: Number 2, West Road.
 MURRAY: West Road. Where's West Road, I wonder.
 TESSA: Excuse me!
 MAN: Yes?
 TESSA: Where's West Road?
 MAN: West Road? Um...Yes, it's over there.
 TESSA: Thank you very much.

4 OPEN DIALOGUE

Talk to Murray Freeman.

MURRAY: Excuse me!
 STUDENT:
 MURRAY: What's your name?
 STUDENT:
 MURRAY: Oh, my name's Murray Freeman. Where's your teacher?
 STUDENT:
 MURRAY: Oh, thank you.

Part B ORAL EXERCISES

Exercise 1 Ask where places and people are.

Kent Road
 Where's Kent Road?
 Mr Freeman
 Where's Mr Freeman? Now go on.
 Kent Park
 Where's Kent Park?
 Miss Baker
 Where's Miss Baker?
 Kent Station
 Where's Kent Station?
 Mrs Richards
 Where's Mrs Richards?

Exercise 2 Say where people and places are (1). Listen carefully.

Where's Mr Freeman?
 Mr Freeman's over there.
 Where's Kent Road?
 Kent Road's over there. Now go on.
 Where's Mr Blake?
 Mr Blake's over there.
 Where's Kent Park?
 Kent Park's over there.
 Where's Kent Station?
 Kent Station's over there.

Exercise 3 Say where places and people are (2).

Where's Kent Road?
 It's over there.
 Where's Mr Freeman?
 He's over there.
 Where's Miss Baker?
 She's over there. Now go on.
 Where's Kent Station?
 It's over there.
 Where's Mrs Richards?
 She's over there.
 Where's Mr Simmons?
 He's over there.

Where's Kent Park?

It's over there.

Where's Miss Young?

She's over there.

Exercise 4 Say where people and places are (3).

Listen carefully.

Where's Mr Freeman?

Mr. Freeman is over there.

Where's Kent Road?

Kent Road is over there. Now go on.

Where's Mr Blake?

Mr Blake is over there.

Where's Kent Park?

Kent Park is over there.

Where's Mrs Richards?

Mrs Richards is over there.

Where's Kent Station?

Kent Station is over there.

ACTIVE VOCABULARY

secretary formális
 technician műszaki
 van driver autós
 driver vezető
 do igen
 do igen
 do igen

UNIT 2 I'm a journalist

	Skills	Functions	Example Sentences	Main Structures
SET 1	1. Speaking	Greet people formally Introduce yourself	<i>How do you do!</i> <i>My name's Sally Baker.</i>	<i>My name's + name</i> <i>I'm + name</i>
SET 2	1. Speaking 2. Speaking 3. Speaking	Ask and say what someone's job is Ask and say what your job is	<i>What does Murray do?</i> <i>He's a film director.</i> <i>What do you do?</i> <i>I'm a journalist.</i>	<i>What does he do?</i> <i>He's a/an...</i> <i>What do you do?</i> <i>I'm a...</i>
EXTENSION	1. Reading 2. Writing 3. Listening	Publicity brochure: read the instructions and greetings Crossword puzzle based on names of professions Consolidation dialogue		

OPEN DIALOGUE

ORAL EXERCISES		
1. Greet people formally		<i>How do you do! My name's Murray Freeman.</i> <i>How do you do, Mr Freeman.</i>
2. Ask people their names and greet them		<i>What's your name?</i> <i>Young. Miss Jackie Young.</i> <i>How do you do, Miss Young.</i>
3. Ask about people's jobs		<i>That's Murray over there.</i> <i>What does Murray do?</i> <i>What does Murray do?</i> <i>He's a film director.</i>
4. Say what people do		

SPEECHWORK

- A STRESS** typist ● ●
 she's a typist ● ● ● ●
- B INTONATION** Jackie, Jackie Young
- C PRONUNCIATION** /i:/ he, Sheila

ACTIVE VOCABULARY

- | | |
|----------------|------------|
| journalist | secretary |
| film director | technician |
| cameraman | van driver |
| | typist |
| How do you do! | do |
| One moment | |
| my | |
| too | |

DIALOGUE

Emphasise that we say *How do you do* to people we have not met before if they are a) recognisably older or b) if they are superior in a professional situation e.g. employer/employee. Notice that there are two alternative ways of introducing oneself: *My name's...* and *I'm...* This unit concentrates on the first way but the second way is equally acceptable. *How do you do* and *What do you do?* are structurally similar and may cause confusion but the exercises will provide practice, especially in the differing intonation patterns: a fall for *How do you do* and a rise for *What do you do?*

SET 1 Greet people formally and introduce yourself

Ex 1 *How do you do, Mr Freeman. My name's Sally Baker.*



How do you do.



Using your own name, give this example: *How do you do. My name's...*

Students repeat chorally *How do you do.*

Go round the class practising *My name's...* and concentrate on a falling intonation.

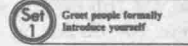
Individual students introduce themselves to you. Perhaps students should get out of their seats and go up to you to introduce themselves. Shaking hands is optional.



I'm a journalist



(Sally knocks)
MR FREEMAN: Come in!
SALLY: How do you do, Mr Freeman. My name's Sally Baker.
MR FREEMAN: Ah yes, from the Manchester News. How do you do, Miss Baker.
(telephone rings)
TESSA: Oh, my cousin. My name's Tessa Richards. How do you do!
SALLY: How do you do! I'm Sally Baker. I'm a journalist from the Manchester News. What do you do?
TESSA: I'm a film director.
SALLY: Oh. What does Mr Freeman do?
TESSA: Murray? He's a film director too.



- 1. Introduce yourself to your teacher, like this:
How do you do!
My name's...
How do you do!

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